

The Monthly Musical Record.

MAY 1, 1881.

THE influence of an increased tariff for the stalls at the Royal Italian Opera has been the subject of almost as much discussion as the abolition of the pit at the Haymarket Theatre by Mr. and Mrs. Bancroft; but, judging by Mr. Chappell's experience at St. James's Hall, it is not likely to frighten an audience so long as the attractions of the performances are maintained. At both the Monday and Saturday Popular Concerts the attendance has, if possible, been larger than in previous years, although nothing of a special character has marked the programmes. Of absolute novelties the season has been unusually bare, and, accepting the chronicle of the *Athenæum*, the works new to the audience were Mozart's Serenade in E flat, for wind instruments; Dvorák's Quartet in E flat, Op. 51; Davenport's Trio in B flat, Op. 5; Ignaz Brüll's Trio in E flat, Op. 14; Röntgen's Sonata in B flat, Op. 3, for piano and cello; Volkmann's Quartet in G minor, Op. 14; and the new series of Brahms' Hungarian Dances. Next year a quarter of a century will have elapsed since Mr. Chappell's first Popular Concert was given, and judging by the favour with which they are still regarded, the silver wedding will be but the prelude to another series of successes.

Few men, apart from their private acts of benevolence, are by virtue of what we may term indirect contributions better entitled to be classed as philanthropists than the professional musicians who forego their claims to remuneration for singing and playing at the countless charitable concerts, dinners, and other gatherings which every season brings with it, and as a natural consequence a testimonial to a musician ought, *ceteris paribus*, to receive general support. On this general ground, and still more on account of the special merit of the work which he has accomplished, the scheme for offering to Mr. Manns some worthy recognition of his twenty-five years service in the Sydenham concert-room deserves to be heartily taken up, and the list of names associated with it is a sufficient proof that it has already met with much approval. Mr. Manns, who is fifty-five years of age, came over to England in 1854 as deputy to Mr. Schallehn, whose name will be remembered by some of our readers as the director of the little string band then engaged at the Crystal Palace. Thence he migrated for some months to provincial work, and after conducting the summer concerts at Amsterdam accepted the post of *chef* at the Crystal Palace, which he has since held with so much honour to himself and benefit to musical art in this country. Without detracting from the credit due to Mr. Grove for the researches in Germany and the musico-literary labours at home which have helped so materially to gain for the Sydenham concert-room its world-wide reputation, not a step could have been taken in the absence of the masterly training which Mr. Manns has given his orchestra, and the result is that not

only on the winter Saturdays but on every day in the week classical works are performed with a finish and enthusiasm which, if equalled, are seldom excelled even in Germany. The mind and hand which have accomplished such a work must necessarily be of a high order, and need no praise; but the tenacity of purpose and the unflagging energy which Mr. Manns has thrown alike into rehearsal and performance may well be made the subject of a testimonial presentation.

The production of a new opera by Gounod is, in the face of the popularity of his *Faust*, and of the merit of several of his other works, justly entitled to be regarded as a prominent event of the musical month, and in another column we give a translation of an article from a German contemporary, which seems to represent with considerable accuracy the views of educated musicians upon the score. The *mise en scène* under M. Vaucorbeil's liberal management is, as might have been expected, magnificent, but in intellectual conception and treatment the music seems to be wanting. The *Times* correspondent, looking at the performance as a whole, chronicles it as "one of the greatest events the national opera can record," but at the same time he is compelled to admit that the success, though decided, was intermittent. The *Standard's* representative is still more careful not to indulge in an enthusiasm which may have to be recalled, and sums it up as "hardly likely to attain the wide popularity of *Faust*, though studded with gems." The *Daily Telegraph* describes the opera at a first hearing as "decidedly wanting in relief," and says that although if he "were to analyse it number by number he would have nothing but praise for each individual morceau—for there is not one that does not bear some indication of the composer's poetical feeling and power of picturesque expression"—yet he is compelled to add that "graceful as the separate numbers are they glide past without leaving any trace behind." This verdict of quasi-failure has a note of excuse for the composer, who was "heavily handicapped in having to set a weak and utterly uninteresting plot;" but such an apology is after all worth but little, as although good librettos may be as rare now as in the days when Mendelssohn lamented their utter vacuity, a composer of M. Gounod's eminence ought to be more jealous of his reputation than to set a book which is unworthy of his pen. The *Athenæum* of last Saturday, giving what may be regarded as a well-considered verdict, takes a different view of the libretto, which offers, he says, good situations to a composer, in fact, he questions whether Gounod has availed himself to the full of his opportunities. Admitting willingly the composer's musical skill, stage experience, and dramatic instinct, the critic finds himself unable to offer anything but a negative reply to the crucial questions whether the author of *Faust* has given us here any new manifestation of his genius, and he adds what is perhaps the strongest condemnation that can be offered to a work of this class—that it contains nothing which has not been heard before, and he

prophesies that if *Le Tribut de Zamora* should have a long run it will be owing to the excellence of the performance, and especially to the acting of Mlle. Krauss. Among the French critics, M. Moreno of *Le Menestrel* repeats the verdict of an habitué of the opera, who declared the work to be nothing more than *Polyeucte* in a new dress, and this opinion is, he says, by no means singular. His general conclusions are scarcely more favourable than those of the English and German critics. Thus the opera must, it is to be feared, be regarded as a disappointment.

The recent destruction of the opera house at Nice has led the Italian Government to appoint a Commission to inspect all the theatres, and, strangely enough, the house they first visited was the Quirino, which is built entirely of wood. The recommendations of the Commission will, it is said, be strictly carried out, and managers will be compelled to adopt any measures which may be recommended for the safety of the audiences.

Many of our readers who are able to make a spring visit to Germany will be interested to learn that the Lower Rhenish Festival is this year to be held at Düsseldorf, and that it will be directed by Niels-Gade, the Swedish composer.

A Belgian journalist has been pointing with justifiable sarcasm to the virtual absence of genuine musical taste in Rome, as evidenced by the scanty attendance—less than two hundred—at a concert of high merit recently given by Mancinelli, the conductor at the Teatro Apollo, in which Beethoven's eighth symphony was one of the most noteworthy items. Even the two hundred included, we are told, the members of the press and a strong infusion of Germans who had been attracted by the promise of the Prelude to Wagner's *Tristan und Isolde*. By way of contrast we read of the enthusiastic reception of a violinist without arms, who has attracted crowds of King Humbert's subjects.

Honesty is a critical virtue of a high order, but humility is more rare, and we therefore give due prominence to the confession of *Le Menestrel*, which, perhaps, goes far to explain the discrepancy that often appears between the verdict of the contemporary, and the judgment of posterity on the merits of French music. "In France," writes the journalist, "we judge too easily of musical works without taking time to correct our first impressions." This—although true, more or less, of all musical criticism, much of which is the product of high pressure—is especially true of opera and concert notices; and not only in France, but in England, it would be no unwise procedure to postpone for several days the articles which are now too often hastily penned almost before the sounds of the music have died away from the critic's ear.

A testimonial to the veteran Professor Ella, founder and for more than thirty years director of the Musical Union, is among the projects of the month, and the distinguished names to be found among the committee

for carrying out the scheme, gives it every prospect of success. The Union commenced its matinees on the 26th ult., under the new director, M. Lasserre, the cello player at the matinees of recent years, whose qualifications for the post are of a high order.

Mr. Mapleson's programme of the season at Her Majesty's Opera House has but little to mark it out from the scheme of Mr. Gye as far as novelties are concerned, the only absolutely unknown work promised for performance being *Il Rinnegato*, by Baron Bodog Orczy, a Hungarian composer resident in London, who has borrowed his subject from Hungarian history, and has, it is said, treated it after the fashion of Wagner. Boito's *Mefistofele*, produced at the fag-end of last season, will be played again, and, as a quasi-novelty, we are to hear *Semiramide*, with Mme. Nilsson for the first time as the Assyrian Queen. Signor Faccio will share the duties of conductor with Signor Arditì. Among the artists will be all the singers familiar at the house in the Haymarket, except Miss Hawk and Mme. Marie Roze, the latter of whom is, we believe, singing for Mr. Mapleson at New York.

The success attained by Herr Scharwenka during his recent brief visit to this country deserves to be noted as an evidence of the readiness of English musicians to do honour to a Continental artist when he can win his spurs in a legitimate way. The introduction, at the first of the Philharmonic Society's concerts of his second concerto, already received with much favour in Berlin and Vienna, brought him before the public in the double capacity of composer and executant, and he was subsequently engaged to give recitals at Brighton, Bristol, Sunderland, and Newcastle, where he was received with the same enthusiasm as in London. The provincial concerts were all given within a period of ten days, when Herr Scharwenka was compelled to leave for Russia, and he was unable to accept further engagements in this country owing to his military obligations.

CRITICISM OF THE MONTH.

THE Berlioz epidemic, as the acute critic of the *Saturday Review* terms it, from which we have been suffering of late in the metropolis, naturally forms the subject of many of the articles on musical topics published during the month, and the writer just quoted devotes a column of interesting analysis and comment to the French composer's dramatic symphony *Romeo and Juliet*. The *Saturday Review* joins issue with the author of the Philharmonic Society's analytical programme, who had described the work as "amongst the highest efforts of modern music" and professes to have been disappointed with it. A clue to his feeling is given in the following words:—

"Perhaps our disappointment in *Romeo and Juliet* may be such as will always follow the performance of programme music. The notes that may represent the groans of a person suffering from poison to one mind may simply suggest something rather

comic than otherwise to another, if these notes are not accompanied by the dramatic effects of the stage; and it must be conceded that to be forced to search in the pages of an analytical programme for the meaning which the composer wishes to give to certain startling passages is somewhat taxing to the patience, and calculated to interfere with the just appreciation of the music."

The scherzetto the *Saturday Review* instances as an illustration of that "eccentricity combined with an almost perfect mastery of the exigencies of the art," which he defines as one of the most prominent features of Berlioz's genius; but he complains that, owing to its position, the movement "suffers in one's esteem as a stop-gap, and, being a subject already treated, is rather meaningless."

The *Pall Mall Gazette*, referring to what he also diagnoses as the "Berlioz fever," credits the Philharmonic Society, "not the most energetic of musical bodies," with "taking advantage of the prevailing mania to present the *Romeo and Juliet* symphony to its subscribers." Of the work itself he writes:—

"It is far too elaborate and original to be fully grasped at a first hearing. It illustrates at once the splendour and the weakness of Berlioz's artistic nature. At the time of its composition he was seized with a burning enthusiasm for Shakespeare, and by way of emphasising his feelings he has strangely enough included a movement intended to illustrate the altered *dénouement* of Garrick, 'whose poetic susceptibility,' he says, 'is of a very elevated kind.' But it would be unjust to dwell on any defects discoverable in the *Romeo and Juliet* symphony. It is a work of consummate genius; and, as mere tone-painting, some of the movements are startlingly vivid."

The *Athenæum* praises the Philharmonic directors for giving the subscribers a second hearing of the work, on the ground that it must, to a large extent, have been found difficult of comprehension at the first rendition. The writer proceeds to express his opinion of the symphony, and breaks a lance with Mr. Cusins as to the pace at which he took the Queen Mab scherzo:—

"The composer was so fascinated with his subject that the very intensity of expression he has sought to convey in his music is at first a stumbling-block, for we cannot readily follow to the extreme heights and depths whither his glowing fancy has led him. Very much that seemed obscure at first became clear at the second performance, and our opinion of the symphony as an adequate commentary on Shakespeare's masterpiece is, therefore, proportionately heightened. This remark applies more particularly to the love scene, the funeral chorus, and the movement illustrative of the events in the tomb of the Capulets. On the other hand, the operatic *finale*, in which Friar Laurence figures so prominently, had still more the effect of an anti-climax, and, if not an artistic mistake, is undoubtedly the weakest portion of the work. On the whole the second performance was better than the first, but it cannot be said that the improvement was very marked. A little more attention to the phrasing was shown in the instrumental movements, but the tempo of the Queen Mab scherzo was even slower than before. The movement is timed 138 measures to the minute, and the pace adopted was only 104. There can be no excuse for such a wilful misrepresentation of the composer's ideas."

The Bach Society's revival of Handel's setting of Dryden's "Ode on St. Cecilia's Day," known as *Alexander's Feast*, comes in for its share of notice, and the *Saturday Review* characterises it as "really a great work as it now stands with Mozart's accompaniments." Of the performance under Mr.

Goldschmidt's beat the *Review* does not speak with unmixed praise, and his strictures upon their deficiencies may be read with advantage by other amateur societies:—

"As far as the Bach Choir are concerned, we may here remark that it would tend greatly to the better rendering of the works they undertake if, as a body, they would attend a little more to the conductor's beat. From the want of this presumably there appeared an irresoluteness in their attack at several points during the performance, which marred the effect that might otherwise have been produced. A well-known conductor once told us that he expected each member of his choir to look at him at least once in every bar of music in which he took part, and there can be little doubt that his expectations were reasonable. If this matter were more attended to we should not have to listen to an orchestra laboriously dragging a chorus after it, and, as we have said before, effects could be produced which otherwise are impossible. This fault was most marked, however, during Brahms' *Deutsches Requiem*, a work which, above all things, requires particular attention in these points. The lovely number, 'Behold, all flesh is as the grass,' became almost wearisome in its want of preciseness, and in the pieces where the choir has to sing with the solo voices the fault was too apparent. We have no desire to criticise an amateur choir severely; but, bearing in mind what amateurs can do, and have done, in choral singing, we think it not altogether unfair to point out a fault like this. The Bach Choir is composed of excellent material, and we doubt not that, with more attention to such points as this, it might become one of the leading choirs in the country."

The *Times* critic, after referring to the neglect of the Handel cantata, the cause of which he holds it to be difficult to discover, indicates some of its characteristic points:—

"As a whole the work is certainly inferior in breadth and grandeur to the master's great oratorios. The massive choral effects of *Israel in Egypt* are wanting; the subject required a different treatment. But there are, on the other hand, examples of great melodious beauty, both in the airs and the choral movements, and as regards workmanship the elaborate *finale* may defy the most searching criticism. Altogether the majestic cadence of Dryden's verse has found its perfect equivalent in Handel's music, which in its turn gains by being wedded to real poetry. Among dramatic effects of a high order the air for soprano and chorus, 'Thais led the way, to light him to his prey,' may be singled out. An ordinary composer would here have unfettered all the thunders of the orchestra to picture a scene of turmoil and fury. Handel's genius told him that the Greek *hetaira* would be always graceful whether she led the dance or set fire to the citadel of Persepolis; and the gentle air which he employs renders the horror of the scene much more impressively than any amount of noise could have done. It is in such subtle touches that the hand of the master is discovered."

The *Athenæum* finds less to admire in the cantata than his brother of the *Times*, and holds that the reasons for its neglect are not far to seek:—

"The breadth and majesty conspicuous in Handel's oratorios must ever appeal to musical hearers of every shade of opinion; but in his secular works we only note forms and mannerisms long since grown old-fashioned, if not effete. Thus much of the music of *Alexander's Feast* can only be listened to with curiosity—certainly not with pleasure. The version given on Wednesday was practically that of Mozart, which does not include the movements subsequent to the chorus, 'Let old Timotheus yield the prize,' where Dryden's poem ends and the additions of Newburgh Hamilton begin. But some further slight and judicious curtailments were made, the performance even then being lengthy almost to weariness."

The *Athenæum*, in its notice of the Philharmonic Society's third concert, finds just cause for complaint

in the lack of discretion shown in placing an important novelty like Svendsen's overture *Sigurd Stenbe* at the close of a long programme :—

"The work is intended as an introduction to Björnson's dramatic trilogy of the same title, and might with perfect justice be termed a symphonic poem, if length, elaboration, and picturesqueness constitute a claim to that somewhat elastic and ill-defined title. Unfortunately it is out of the question to deal justly with the merits of the piece, because, for some inscrutable reason, it was placed at the end of the programme, and it was past eleven o'clock when it came on for a hearing. How an audience after listening to more than three hours' music could be mentally fit to appreciate and pass judgment on a composition of so complex a nature as Svendsen's overture is a question which Philharmonic directors can alone determine."

The writer strengthens his indictment against the vice of thus putting novelties at the close of an exhausting performance, by pointing out that Mr. Mackenzie's second Scottish Rhapsody "Burns" shared a like fate on the day it was produced at Sydenham, and he pens the following little homily for the benefit of Mr. Manns :—

"There seems something akin to obstinacy in maintaining a course of action against which protests are continually being made, and which has absolutely nothing to recommend it. Even if those persons whose engagements compel them to hasten back to town are not entitled to receive any consideration, some regard might be felt for composers, whose works can scarcely be listened to with due attention by an audience wearied with a long programme."

A recent concert of the Sacred Harmonic Society furnished Mr. Chorley's successor with an opportunity of saying a good word for Cherubini's grand Requiem in c minor, which is far too seldom heard :—

"This noble work is worthy to compare in dignity and solemnity with the more celebrated setting of Mozart, while as religious music pure and simple it may take even higher ground, Mozart's work retaining the palm for sensuous beauty and expressiveness. Cherubini's excellence as a contrapuntal writer is nowhere displayed to greater advantage than in the c minor Requiem, the fugue, "Quam olim Abraham," being a masterpiece of ingenuity and effectiveness. Throughout his treatment of the voices is so felicitous that no sense of monotony is felt in consequence of the work being written for chorus only. Again, the chaste orchestration affords a lesson to musicians in these days of monstrous scores and blatant effects."

THE SPIRIT OF ITALIAN, FRENCH, AND GERMAN MUSIC.

A LECTURE DELIVERED AT THE ROYAL INSTITUTION OF GREAT BRITAIN, IN THE LECTURE THEATRE OF THE SOUTH KENSINGTON MUSEUM, AT THE LONDON INSTITUTION, THE PHILOSOPHICAL SOCIETY OF EDINBURGH, ROYAL INSTITUTION OF MANCHESTER, ETC. ETC.

By E. PAUER.

(Continued from page 68.)

We will now turn our attention to France.*

In reading the history of French music we at once recognise two facts : first, that the chanson or song was developed much sooner in France than in any other European country ; and secondly, that France owes the chief improvements in her music not to her own sons but to foreigners. Lully, Piccini, Cherubini, Isouard, Carafa, Spontini, and Rossini, who all contributed to

French music, were Italians ; Grétry was a Fleming ; Gluck and Meyerbeer were Germans. The Italian Lully was the founder of the French opera ; and certainly Rossini and Meyerbeer were the men who, in *William Tell*, *Robert le Diable*, and *Les Huguenots*, developed and perfected the French grand opera. The most celebrated French composers were Rameau and Couperin, Berton, Boieldieu, Hérold, Auber, Halévy, Adam, Paër, Méhul, Lesueur, Berlioz ; and one of the most distinguished musical French geniuses is certainly Charles Gounod.

The characteristic features which distinguished France in her musical productions in past times were the very same on which she still bases her claims to distinction. We will name these features at once : they are grace, great clearness, a decided charm of rhythmical life and expression, and a considerable variety of happily conceived harmonious changes. We might add to these qualities an undeniable elegance and a never-failing taste ; also a peculiar French quality, a kind of French speciality, best defined as piquancy, or the power of exciting and maintaining the attention. In the Italian opera buffa we find music reigning as supreme mistress and sovereign—we might say, as the noble hostess, who invites the *drama* to be her guest. In the French opera comique, however, the hostess is Thalia, the muse of comedy, who invites as her guest Euterpe, the muse of harmony.

The one thing the Italians consider needful in their opera is beautiful song ; to this everything is accordingly subordinated. The Italian opera buffa does not admit of dialogue ; the so-called "recitativo secco" is the connecting link that binds one air to another. The action or story of the opera buffa is always simple, transparent, sometimes even exceedingly poor and meagre. The criterion of the competency of the performers is not their power of acting, but entirely their vocal skill. Quite different is it with the French opera comique. The dialogue is here such an essential part of the whole, that even operas with a melancholy story are interspersed with dialogue, and are, therefore, considered to belong to the domain of the opera comique. If we examine an opera of this kind, we shall find that *music* forms the smaller, *dialogue* the larger ingredient. This seems quite natural, in so far as the story of an opera comique is sometimes very intricate and complicated, and the process of developing the plot and bringing it to a climax, could not be so intelligibly rendered by means of music as through the words. Each scene must be full of humorous, witty, and spirited dialogue ; and the libretto writer is careful to provide interest and amusement to the spectators at every opportunity. The performers are for this reason mostly very excellent actors, and the French public would consider a rich and powerful voice in an opera comique not only superfluous, but actually a disturbing element, inappropriate and misplaced. But if they dispense with the beauty of the voice, they on the other hand deem a graceful delivery, tasteful and precise variation of light and shade, and refined and correct enunciation, the speaking expression, indispensable qualities. It is therefore evident that French operatic music must possess two qualities, with which the Italian opera buffa may dispense, namely, *piquancy* and *subordination* to the plot. In the opera comique the music has to wait patiently till it receives its cue, and is allowed to appear ; and even then it has to accommodate itself to the character of the preceding spoken passage. An undue desire to display independence could here not be admitted. It is like the dialogue of a company of refined and educated friends, like the spirited debate and delicate repartee, where the amenities of social intercourse demand as a duty, that no participator should express his sentiments

* Compare D. F. E. Auber, *Musikalische Charakterbilder von Otto Gumprecht*. Berlin, 1869.

too loudly, or attempt to engross the conversation ; or, as good-natured Goldsmith said to sturdy, self-opinionated Johnson, "to make a despotism of what ought to be a commonwealth." That music of such a kind demands from the composer a greater degree of intelligence, more refined wit and general cleverness, is quite evident. The French composer has here to speak as it were in half utterances, to keep in mind the maxim of Cowper—

"But still remember, if you wish to please,
To press your point with modesty and ease."

He has to insinuate his ideas with delicacy ; he must be content to imply a great deal in a few phrases ; he has to vary his theme without hesitation or stammering, and yet without hurry, to give every feeling its appropriate tone and expression.

Only one phase of the art—the more technical and material phase—comes here to the surface. There must be a graceful and easy treatment of the subject. This is what we most admire in the French opera comique ; and any one who wishes to study examples of the different styles, or the different character of the Italian opera buffa and the French opera comique, could, I think, find no better specimens than Rossini's *Barbiere di Siviglia* and Auber's *Domino Noir*. One characteristic feature of most of the modern French comic operas is obvious to almost every one, namely, their likeness to a collection of quadrilles or contredanses ; but this analogy with the popular dance arises from a very prosaic reason, namely, a pecuniary one. There is a tacit agreement between composer and music publisher, that the opera shall contain a certain number of melodies adaptable to the purpose of a quadrille. Such a metamorphosis answered two ends ; it added an agreeable *lightness* to the opera, and imparted a satisfactory *heaviness* to the pocket of the publisher. That it was also the interest of the composer to obtain a greater honorarium is evident ; but, on the other hand, it is a fact that anything written *ad captandum vulgus*, for the sake of courting popularity, does not enjoy that longevity to which a work of art may aspire, in which this purpose is only a secondary one. If we were to point out the gems of the French opera comique, we should accord the first place to Boieldieu's charming *Dame Blanche* and Auber's *Le Maçon* and *Fra Diavolo*. It is in the highest degree interesting to observe what influences have helped to produce these undoubted masterpieces. With all due appreciation of the importance of the French chanson, which dates as far back as the middle ages, and was so efficiently cultivated by the troubadours of Provence, we cannot be blind to the fact that it exercised a deleterious effect upon the composition of the earlier French opera. The chanson is like the lied or song, a lyrical composition, and thus did not express correctly the dramatic life, which is to say, the heart, the blood of the opera. All the preceding operas by Monsigny, Grétry, Berton, were conducted on the form of the chanson ; but it cannot be denied that stiffness and dryness were to a great extent the principal characteristics of the old French chanson. But the opera in reality demands a broader, a more flowing melody, a deeper stream of harmony, and an expression which vibrates through our consciousness with quicker and more energetic pulsation ; in short, the opera requires richness and independence of movement, and is marred by poverty and constraint of expression. If we concede that the earlier French opera could be compared to a somewhat barren and parched soil, we may with equal justice remark, that the influence of Rossini's genius refreshed that poor and sterile ground like the falling of a warm spring rain. The buds that drooped and languished for want of the sunshine and

rain of sympathy were refreshed by this welcome shower, and soon burst forth in their full beauty and fragrance. That these blossoms could not attain to full fruition was not entirely the fault of the composers, but greatly the consequence of the vitiated taste of that gay capital, Paris, whose verdict was received as that of all France. Never was there such centralisation in any country as in that vast, fertile, and rich France, whose intellect and art are wholly represented by Paris. That such a concentration, such a gathering of so many hundred rays of the light of talent and genius into one focus, has a most pernicious influence upon the nature and development of art in general, is undeniable ; indeed, it may be said, that the modern French opera comique is but an emanation from the Parisian salon. Every French composer who is desirous of obtaining fame has to go to Paris, must submit to the commands of the director, the caprices of the singers, and last, not least, to the whims of the all-powerful critics.

We have mentioned the different schools of Italy ; we have spoken of the activity which reigned in the operatic circles of Naples, Florence, Milan, Venice, Bologna ; we could not make a similar enumeration with regard to France. No one could point out a school of Marseilles, Lyons, Bordeaux, Toulouse, Havre. Each and every triumph has had to be earned and obtained in Paris. We shall see, when we have to speak of the superiority of German music, that it is greatly, if not entirely, due to the political division of the German empire, which fostered an independence of action on the part of the various composers ; but I will not anticipate, I only wish to be understood to say, that the supreme authority Paris exercised over all the artistic productions of France, if viewed in a purely artistic light, cannot be considered an advantage, but the very reverse. A singer who obtained a great success in Paris would be able to decree the laws of expression, taste, &c., and no native composer would dare to protest against such tyranny. This fact also explains why foreign composers like Gluck, Cherubini, Spontini, Rossini, and Meyerbeer, had such immense weight in the scale of French art. While they had, as it were, to acclimatise themselves, to submit to the stern necessity of pleasing the French taste, yet, as they did not entirely lose their musical nationality, they were enabled to infuse a new and vigorous life into the rigid and sterile French form.

The Italians could combine their specific national qualities with the purely French characteristics, could add the spontaneous vocal charm and the almost innate euphony of their music to the piquancy and richness of the French rhythm, and the graceful and plastic roundness of the French construction. They found that the French costume fitted their Italian forms, and that both the Italian and French art were the better for their association. The same thing happened to the German composers who wrote for Paris. The industrious Berlin musician, Meyerbeer, planned finales and other concerted pieces with a carefulness, industry, and patience, which a Frenchman would scarcely have deemed necessary. Before we conclude this part of our subject, we may observe that the prominence the French composers give to the rhythmical expression of their music, is greatly due to the military spirit of the nation. Already in remote times the French military and warlike songs were distinguished for their rhythmical life and expression ; and it may be observed that movements in march-time have never been introduced into vocal music with such exquisite taste as by the French composers. Where there is much that is good, faults may be pointed out in no unkindly spirit, and where there are many faults it is a duty to seek for

the good; therefore the analysis of defects must not be considered as arising from partiality or prejudice. The glittering quality which we find in the French character, we meet with also in French music—the *savoir faire* and *savoir vivre*. These two essentially French qualities, which render the social intercourse with the Frenchman so pleasant; shine forth in their music also, and remind us of the

"Gay sprightly land of mirth and social ease,
Pleased with herself, whom all the world can please."

It is the music which is best suited for social amusement; it is agreeable, yet not deep; it is melodious, yet not abstruse; interesting, yet not exciting; in short, it is music made for the sole purpose of pleasing and obtaining success.

In summing up our observations on the spirit of French music, we may say that it is replete with taste, and a certain piquancy of which neither the Italian nor the German music can boast—that its construction is exceedingly clear and symmetrical. Further, we observe that the French have a correct and innate feeling for symmetry, roundness, and smoothness; but if we look at the reverse of the medal, we find a singular absence of that intensity of purpose which warms and gladdens our heart; further, a lack of grandeur and breadth; we meet with more sprightliness than depth, with more technical efficiency than fancy and inspiration. In fact, we may say, in the words of Goethe—

"We see the object, and it disenchant us."
(To be continued.)

DR. W. H. STONE ON THE CAUSES OF RISE IN ORCHESTRAL PITCH AND THE METHODS OF OBVIATING IT.

A PAPER on this subject was read by Dr. W. H. Stone at the last meeting of the Musical Association.

Dr. Stone commenced by observing that, after his recent lecture at the Royal Institution, he had been asked what practical suggestions he had to make on the subject which he there treated mainly in its theoretical aspect. It had occurred to him, and to the excellent secretary of the Musical Association, that a supplement of this character might well be brought before the latter society, which consisted in great part of practical musicians.

He had stated that four causes, at least, contributed to the tendency towards sharpness, namely—

- I. The excess of true fifths, as tuned to by violins, over corresponding octaves.
- II. The rise, by heat, of modern wind instruments.
- III. The difficulty of appreciating slow beats, leading players, for the sake of prominence, to tune slightly above absolute unison.

IV. The predominant effect on the ear of a sharper over a flatter note, causing a steady rise in the instruments susceptible of tuning.

On the first of these little time need be spent. Twelve fifths and six major tones respectively exceeded seven octaves and the octave by the Pythagorean comma, equal to 0.2346 of a semitone. The stringed instruments, tuning to the perfect untempered fifth would have an obvious inclination to exceed the octave, which did not exist on their instrument, and which was not so closely guarded by painful dissonances as the smaller interval. The second cause really only applied to the wood-wind—flutes, oboes, clarinets, and bassoons. The brass instruments had unlimited power of tuning to any pitch—the horns, by crooks and slides; the slide trumpet and the

trio of trombones (which formed the only quartet of true intonation in the orchestra, with exception of the strings), by their power of varying the length of their slides to any given degree by ear.

It was, therefore, from the wood-wind quartet that the main opposition to a rational lowering of our present high pitch came. Flutes were commonly sharp, and the notes were so easy to modify in this respect by turning the embouchure inwards or outwards from the lip, that it was difficult to catch them tripping.

The oboe had the prescriptive right to tune the orchestra, derived probably from times when it was the only wind instrument present. It was, however, easy to flatten as well as to sharpen, from its thin double reed, indeed it often sank after heavy playing from the failure of the player's lip-muscles. The rise of the clarinet with heat was enormous, far greater than was admitted by players. Between freezing-point and the heat of a warm concert-room (about 75° Fahrenheit) it amounted, from the speaker's experience, to quite a semitone. Nor was it easy to flatten again, as the pulling out of the mouth-piece acted with greater effect on the notes at the top than on those at the lower part of the tube.

The bassoon, being an eight-foot tube, does not warm up so quickly or so thoroughly, and in consequence is more under the player's control.

In all cases the difference of pitch, owing to the various seasons in our changeable climate, required to be borne in mind; the winter pitch of a large band like that at Covent Garden being considerably below their pitch in the summer opera season. Mons. Mahillon, the eminent instrument maker of Brussels, kept two harmoniums at an interval of more than a comma, for tuning purposes; the flatter in winter, the sharper in summer. The free reed of the harmonium had been already shown to vary very slightly with changes of temperature.

The third point depended on the acknowledged difficulty of tuning to unison. Indeed, the method had been totally discarded by Scheibler in his later experiments. He found it far easier and more accurate to tune to an intentional difference of four beats a second. There is apparently a small space on either side of unison in which beats are so slow as to be unnoticed, and to be differently estimated by different ears. This physiological fact had already been noticed by the speaker in a former paper.

Mr. Hipkins, of Messrs. Broadwood's, had informed him that if two pianos of different quality of tone, tuned by means of beats to absolute unison, were successively tried by practised musicians, they invariably considered the softer and fuller toned instrument to be the flatter. In the case of uncommon qualities of tone even serious dissonance might be overlooked, as in the recent performances of a toy symphony at Covent Garden, where the toys were at the normal diapason, and the accompanying instruments at the high English pitch.

The predominant effect of a sharp note on the ear was another physiological fact which should not be forgotten. It was this which caused conductors to attack players in a band for flatness, but hardly ever for being sharp. To this cause also was probably due the fact that solo stops, such as tubas in organs, were usually voiced considerably higher than the accompanying diapasons. In the late Crystal Palace organ this defect was so palpable that it had formed the subject of complaint from the wind-instrument players themselves.

The practical suggestions flowing out of the preceding remarks might be briefly given.

1. Conductors should use a free reed as their standard of pitch, in preference to a tuning-fork.
2. They should tune downwards instead of upwards;

noticing those players who were sharp instead of those who were a little flat, as the latter defect tended to cure itself, the former to get worse.

3. If great accuracy were required, as for an organ, the method of tuning by consonance should be employed. In this the pipe or other instrument was varied until a large tuning-fork on its resonance box spoke by sympathy.

4. Some society or institution, like the one addressed, should undertake the systematic tuning and pitching of instruments, on the system adopted for weights and measures, and for thermometers at Kew.

THE NEW COPYRIGHT BILL.

THE provisions of the new Copyright Bill, introduced into the House of Commons by Mr. Hastings, the member for East Worcestershire, have naturally excited very considerable interest in literary and musical circles, and have already formed the subject of some able letters in the *Times*.

The clauses enforcing immediate registration of works without a period of grace for the protection of authors "innocent of legal training," and another clause allowing the importation and sale of Colonial reprints of English copyrights in the British dominions, to the inevitable injury of publishers in this country, have been satisfactorily disposed of by Mr. Edward Marston, of the well-known publishing firm of Sampson Low, Marston, Searle, and Rivington, in a letter to the *Times* of 16th April, wherein he shows the monstrous injustice of both the provisions; but we believe that Mr. Marston has slightly overstated the evils of the Bill when he complains of the wrong which would be done to an aged author by making fifty years after registration the term of copyright. The Bill, as Mr. Marston will see, provides for a possible extension of the period, and thus one of the hardships of the measure is at any rate partially remedied.

In further reference to the Bill two important letters from Mr. Herbert Spencer, addressed to the Law Amendment Society, by whose committee the measure has been drafted, were printed in the *Publishers' Circular* of the 16th of April, in which the writer combated the theory urged in defence of the permissive sale of Colonial reprints that it would secure cheaper literature to the English public. This Mr. Spencer declares, and we entirely agree with him, is a worthless apology for a most injurious proposal, as it is no part of the business of the State to take any measures for providing cheap literature any more than it is to secure cheap food. All it has to do in such matters is to remove its own *artificial hindrances* to cheapness. Any such scheme as that contained in the Bill is, as Mr. Spencer justly points out, diametrically opposed in principle to free trade; for trade ceases to be free when the State, instead of enforcing contracts made between the author and the reader, interferes between them to regulate in any way the prices paid by the one or the profits made by the other. The true state of the case from the author's point of view is, as Mr. Spencer puts it, that if cheap Colonial reprints were admitted to this country, as provided in the Bill, it would involve a serious loss to those authors of books unprofitable in the earlier days of their sale, who when they became successful would have to meet the competition of imported reprints, and would virtually never recoup themselves for the previous loss, or, in other words, for the actual cost of the production of the books.

Still more trenchant is the criticism of the Bill offered by Mr. Samuel Smiles in the *Times* of Monday last, when he says that the proposed Act would, as far as British copyright is concerned, be worse than nothing, and would

simply meddle and muddle. As regards International Copyright, Mr. Smiles does not believe in the probability of any agreement on the part of the United States to an equitable scheme which would really serve the interests of English authors; in fact, he almost resorts to a *reductio ad absurdum* when he says, "The only chance for English authors is to emigrate to America and become American citizens: this is the only method by which they can secure copyright in both countries."

While, however, the subject in these general aspects must have a strong interest for our readers, there are sides from which it may be viewed as regards composers and publishers of music, and on this point we desire to call attention to a letter from Mr. George Augener which has just appeared in the *Times*. The importance of the whole question, whether from a purely literary or from a musical point of view, is very great, and we recommend our readers to give the text of the Bill their serious attention, and, if necessary, to petition Parliament on the subject.

The following is the text of Mr. Augener's letter:—

To the Editor of THE TIMES.

SIR,—A new Copyright Bill introduced into the House of Commons by Mr. Hastings contains clauses which require very careful consideration by all who, whether as authors or publishers, are interested as probable future owners of copyrights. I do not propose discussing the objections to the measure which Mr. Edward Marston has ably represented in THE TIMES of the 16th inst., but there are several other clauses calculated to upset arrangements which have worked well for years, and these parts of the Bill ought to be amended or eliminated altogether before it becomes law.

Clauses 78, 79, and 83 of the last revised text of the measure accord to the foreigner under the International Copyright Act all the protection of the British-born subject. They abolish altogether the necessity of entering at Stationers' Hall a foreign work first published abroad, and they also destroy the present obligation to deliver copies of such works for the use of the British Museum; in fact, they make every foreign work in England copyright which possesses copyright in its native country so long as such country has international copyright with England. This virtual abolition of the registration of foreign works in England would be a grave mistake, for with its abolition the only proof available to English houses of the copyright of foreign works would be lost, so far as evidence in this country is concerned. A reference to the yearly increasing registers of foreign copyright entries at Stationers' Hall makes it palpable that foreign publishers appreciate the rights bestowed on them by the opportunity of registering there afforded, and the only complaints heard from them on the subject arise from their contention that the time allowed between foreign publication and registration here (in some cases only three months) is too short, and also that no receipt containing the name of the work entered is given in return for the 1s. fee paid. Both these drawbacks might easily be remedied without any interference with the present comparatively satisfactory laws, and if so remedied what objection can there be to the registration here of foreign works?

I maintain that the registration of foreign works in England is necessary for copyright here; that it gives the only official reliable information which it is possible to obtain of foreign copyrights; that no cause has been shown for its abolition; and that if it were abolished the uncertainty of foreign copyright would lead to numberless extortions and lawsuits. My own experience from numerous cases is that information in foreign countries relative to the existence of copyright there is difficult to obtain, and when obtained is not reliable; and at present my reliance is on the registry at Stationers' Hall.

Thus, while the new Copyright Bill is drawn with an evident desire to save trouble and expense to foreigners, it seems to show but little consideration for the interests of English publishers, who under its provisions would be obliged to incur the trouble and expense of registration and of delivery of copies both in England and abroad. In England it would still be obligatory to

deliver one copy of the first edition of every publication to the British Museum and four copies to the University Libraries of Oxford, Cambridge, Edinburgh, and Dublin; and, in addition, it is proposed to impose a delivery of the like number of every subsequent altered edition, the latter delivery to the Universities being an expensive arrangement. The advantage of keeping a copy at the British Museum for reference is obvious, but it is a hardship and a direct waste of property to compel publishers to send a number of copies to the Universities which for the most part do not interest the members thereof. All such wealthy corporations are able and should be willing to pay for copies of the few scientific works which ought to find a place in their libraries, and thus to give some measure of support to the publishers of works of art and science, instead of levying on publishers an unjust tax, the absurdity of which would at once be seen if it were applied to other trades, as if, for instance, every butcher who kills a sheep were compelled to deliver a leg of mutton for the use of the librarians of the four seats of learning.

With these facts before us it becomes obvious that, although many improvements in the copyright laws are desirable, to alter the law as proposed in the Bill of Mr. Hastings would make in many instances "copywrong of what is now copyright," and it is to be hoped that the good sense of Parliament will prevent such an ill-advised measure from passing into law.

I am, Sir, your obedient servant,

GEORGE AUGENER.

86, Newgate Street, London, April 19.

A GERMAN CRITIC ON GOUNOD'S LAST OPERA.*

WE do not know if it be true that Charles Gounod has vowed not to write again for the theatre after producing this work, but we do know only too well that in listening to the opera one cannot get rid of the feeling that, while composing it, its writer continually repented ever having commenced such an unprofitable task. It was a thankless task indeed, and for Gounod more than any other poet-musician, as Messrs. Denner and Bréfit had given him a text in which his greatest gifts—the finesse, delicacy, and imaginary tenderness—could find no proper expression. It appears as if this old-fashioned opera theme would, under the form of a vulgar melodrama, almost find itself at home in a theatre lying far away from civilisation, and it is matter for regret that it escaped this fate, and caused Gounod to waste his music and the Grand Opéra its extravagant appointments upon it. There is only one point that could interest the imagination of the poet-musician—the possibility of contrasting the Mohammedan and Spanish elements; but if Gounod entertained this idea he very soon gave up all thought of its execution, and only in rare cases does the audience notice any attempt to paint or display the contrasting nationalities; it is left to the scenic artists to give to the picture the proper local colours, and their attempts certainly deserve great praise. Musically, there is no difference between the Spaniards and their Moorish conquerors; for instance, one could not imagine a more languishing troubadour and romance singer than the splendid Ben Said, the black sheep of the piece.

Ben Said (in ordinary life the baritone Lasalle) arrives on horseback one fine day at the town of Oviedo, as ambassador from the Caliph of Cordova, and finds every one joyously assembled on the open space in front of the royal palace. A lovely and attractive virgin, Xaima, who had lost her father and mother in the battle of Zamora, is about to accept a brave young Spanish soldier, Manuel Diaz, as her husband. Accompanied by the chorus, which by the way is not all it should be, Manuel (the

tenor Sellier) has just returned from a morning serenade to his bride, and, with the bridal procession, is just about to start for the church, when Ben Said, announced from behind the scenes by a fanfare, steps in his way. The Moorish ambassador has scarcely dismounted when his eye falls on Xaima, and immediately he feels a strong passion for the beautiful girl. At once he romantically offers her his heart, and his not unimportant riches, but is abruptly refused. At the moment he cannot continue his wooing, as he has diplomatic duties to perform; however, he hurries on the former, and scarcely have he and his followers disappeared into the king's palace when the bridal procession is again formed to enter God's house, 'mid the peal of bells, when suddenly the aged king, with his suite, steps out of the palace and again prevents the joyous progress. His venerable majesty has some sad news to communicate to his subjects; as everybody knows, Spain, since losing the battle of Zamora, has been compelled to give to the Moors an annual tribute of one hundred virgins, but so far the town of Oviedo has remained untouched by this fiscal demand; now, however, Ben Said has demanded from it twenty virgins. The old king is deeply touched by this; the chorus, too, weeps a little, and with Manuel's encouragement, finds even the courage to sing the Spanish National Anthem; but this patriotic song, which is a commonplace imitation of the Marseillaise, makes as little impression on Ben Said and his followers as on the public. Ben Said considers it beneath his dignity to draw his sword, and his eye suffices to keep the rebels in order. The chorus become resigned, and draw themselves together as King Ramiro gesticulates that the time and circumstances are not favourable for resistance. The authorities at once take the needful steps for collecting the twenty virgins by drawing lots. One cannot help suspecting that Ben Said had had the ballot-box "doctored" by one of the faithful, for with the third ticket appears already the name of Xaima. Then follows a small but quickly subdued rebellion, and the Arabs depart with their graceful booty.

The second act takes place before Cordova, but if we desired to describe it as minutely as the first, we should occupy too much space; briefly it may be said that Xaima, on the arrival of the maiden transport, makes the acquaintance of an insane female, who since the battle of Zamora has been a captive with the Moors, but, liberty excepted, has enjoyed all the privileges with which mania is surrounded by the Mohammedan religion. This new character in the piece is Hermosa (Frl. Krauss), with whose appearance the opera for the first time is relieved from its comparative monotony. Truly speaking, the work is even then wanting in colour; but Frl. Krauss, by her effective representation, gives to it an extraordinary relief, and her acting at once raises the standard of the performance. Yet even Hermosa herself does not succeed in the second act in stimulating the audience to any pitch of excitement. One scene drags heavily after the other. We see Manuel, who, in the disguise of a Moorish soldier, has followed Xaima, again appear, and now fortune favours him, for he finds a friend in the person of Hadjar, a brother of his hated rival, Ben Said. Manuel had saved Hadjar's life in battle, and with Arabian thankfulness, Hadjar (the bass Melchisedec), offers to assist him in freeing Xaima. The simplest way would be to buy her, for all tribute maidens are sold by public auction; but the two friends have only the bagatelle of five or six thousand dinari, and at the auction Ben Said robs them of every chance by offering as a first bid ten thousand; so Xaima becomes his, and Manuel can but look on. This auction scene begins in a very lively fashion, but has the defect that it reminds one too vividly of similar scenes in

* *Le Tribut de Zamora*. Opera by Charles Gounod. First produced at the Grand Opéra, Paris, April 1st, 1881.

comic operas, especially the *Weisse Dame*. The climax approaches the Italian finale; from a dramatic point of view it is beautifully commenced, and would create a greater effect if it did not find the audience wearied by a long sequence of musical phrases cast in several different styles. We certainly cannot believe that Gounod worked at this opera with all his usual zeal, for even though he has shown his skill in the treatment of the orchestra, and the touch of the master in many fair details, on the other hand he has sunk his musical individuality, and without falling into glaring reminiscences, he moves in forms reminding one of things often heard before.

It is only in the third act that a more lively interest is awakened. Ben Said introduces Xaima into his harem, and does honour to her with a politeness which generally is not the peculiarity of the followers of the Prophet. A pretty ballet, with Spanish, Moorish, and Kabylic dances, once more attracts the attention of the audience, although it leaves Xaima quite indifferent; nor does Ben Said succeed better by singing to her several romances. Whilst engaged in this pleasant occupation he is disturbed by his brother Hadjar, who introduces Manuel (who has resumed his Spanish costume) into this badly-protected harem. Now for the first time Ben Said learns how Hadjar is indebted to the Spanish soldier, and with profuse magnanimity declares himself prepared to present all his palaces, gardens, and grounds to the saviour of his brother; but Manuel wants Xaima, which is asking too much. The men get excited, and from passionate words a duel results, in which Ben Said is victorious. He is about to put his sword to his rival's throat, when Xaima rushes in and threatens to throw herself from the balcony if the life of her lover be not spared. Ben Said cannot refuse Xaima anything; he spares the life of Manuel, who leaves rather shamed in the company of Hadjar. Poor Manuel has to play a truly sad part, and we ask ourselves if, with the exception of Xaima, there is a single lady in the opera-house who would prefer the unfortunate tenor to his princely rival Ben Said.

But we need not linger over such questions, for we now come to the chief scene in the opera, that in which Hermosa, the lunatic, recognises in Xaima her daughter, and is thereby cured of her madness. This is as much like Dennerly as possible, and partly would be almost ridiculous, but here Gounod has found more vivid accents, and here Fr. Krauss gains her triumph; out of mere foolery she makes by dramatic power something wonderfully passionate—a musical scene of madness of the highest perfection. As she, with her confused mind, sings the Spanish National Hymn, which she has heard from the lips of her husband, every one becomes touched with sadness; it is no longer the hymn which in the first act appeared so commonplace. The rendering is so overpowering that on the first representation Gounod, who stood at the director's desk, gave expression to the common feeling by shaking hands with Fr. Krauss over the prompter's box. The composer resigned in favour of the singer, who, alas! at the moment, true to her character, was lying on the floor, and had to rise to receive the greeting of Gounod, and lie down again, giving the whole affair more of a comical than an imposing appearance.

The fourth act is musically, no doubt, the most effective. Hermosa remains in the front, and as there is no other way to unite her daughter with Manuel, she stabs the Moor, Ben Said; not, however, before he has found time to sing his first romance, "By ardent love I will win you." Ben Said is sufficiently noble to ask Xaima's forgiveness before he closes his eyes. Hermosa, being still considered insane, escapes punishment, and is allowed by Hadjar to go with Manuel and Xaima to Oviedo. In this part

Gounod has used some points to the best advantage, notably in the duet between Manuel and Xaima, and the beautiful cantatilla of Hermosa.

We have said enough to indicate that it will be chiefly owing to the merit of Fr. Krauss's singing and acting if the *Tribute of Zamora* ever reaches a respectable number of representations.

Lasalle, as Ben Said, is very good. Frs. Daram and Sellier do not detract from the general merit of the performance. Melchisedec finds little opportunity for display in his subordinate rôle. As to Gounod, his reputation will not be increased, and he will still be remembered as the composer of *Faust*, *Romeo and Juliet*, *Philemon and Baucis*, and other masterpieces.

OUR MUSIC PAGES.

THE death of the great statesman whose loss to Europe is second only to his loss to England has evoked such widespread regret, that a musical tribute to his memory will be felt by all our readers to form an appropriate feature in "Our Music Pages," and although the work selected for this purpose, Xaver Scharwenka's "Trauermarsch," is from his "Album für Piano," it may not improbably be welcomed by organists for church use on the Sunday after his lordship's funeral. To credit the Earl of Beaconsfield with anything more than that feeling of admiration for music which every cultured mind must share to a greater or less degree would be to claim for him that which, with his varied talents, he did not possess; but the simple fact, recorded in the *Times* of Monday, that in his walks through Hughenden he was wont to stop the little children and ask them to sing to him, shows that a love of song had at least a place among the inner harmonies of a life which presented a singular example of evenness of balance and of delicacy of perception. Of the fitness of Scharwenka's dignified and serious march for performance in connection with any public demonstration of honour to the memory of Lord Beaconsfield there can, we think, be no two opinions; in fact, we may with justice recall the words of our reviewer in the *MUSICAL RECORD* for March, 1879, when, in referring to this number of the "Album" he seemed to anticipate the appropriateness of such a use of the work, when he said: "The stately solemnity of the periods might be deemed the fitting accompaniment to the expression of manly sorrow at the loss of a great and good man." As an addition to the small store of music available for such occasions it will be found worthy of a place after Beethoven's grander strains and beside the "Marche Funèbre" of Chopin.

The second item in our music pages is an extract from the graceful and interesting minuet and trio for orchestra by Mr. Ebenezer Prout, to which reference is made in a review of the work to be found in another column. In a day when æsthetic opera, or, as a contemporary more truly describes it, opera bouffe, seems to be the limit of the ambition of English composers on whom the highest honours of the court and of a section of the aristocracy are bestowed, it is refreshing to meet with a work like this from the pen of an Englishman whose music for the chamber has already given ample evidence of his capacity to write for the full orchestra. To readers of the *MUSICAL RECORD* any work from Mr. Prout's pen will always be welcome, and the genuine beauty of the excerpt which we give will not only induce a desire to hear the whole composition, but will also strengthen the hope already expressed in many quarters that the two symphonies of the composer at present in manuscript may ere long find their way into print. In a day when orchestral societies are being formed in all parts of the

country, music like this ought to find a ready hearing, and conductors can take no better means of stimulating the energies of their bands than to put in rehearsal a work which is fresh from the brain of one of the most studious and intelligent writers England has produced since the days of Sterndale Bennett.

DEATH OF MR. G. W. MARTIN.

THE vicissitudes of literary men have often formed the subject of illustration, but we question whether the annals of music and the lives of musicians would not furnish still more painful instances of the struggles, not merely of executants, but of composers, resulting in some cases from circumstances beyond their control, and in others from their own failures in the battle of life. Among the latter must be classed the painful history of the late George William Martin, who, from a position which at one time gave him a claim to be regarded as one of the elements of musical force in the metropolis, gradually sank under misfortunes, partly of his own creation, until it became needful to make an appeal to public liberality to provide him with the means of livelihood. Drawing a veil over the sad experiences of his later years, the work which Mr. Martin did for music in the brighter days of his career ought not to pass unrecorded. Musically educated in the choir of St. Paul's Cathedral under William Hawes—a school which has given to English music not a few of its ablest professors—he was subsequently, we believe, a student at a training college, but instead of following the profession of a schoolmaster, he devoted himself to the art which he was by natural gifts well qualified to popularise. The burning of St. Martin's Hall, and the discontinuance of Mr. Hullah's choral classes, had left an obvious opening for the formation of a large choral society in the metropolis; and in 1860 Mr. Martin established what he termed the National Choral Society, with a maximum strength of 1,000 voices. His intention was to promote in connection with it a central union of choirs and choral societies throughout the kingdom, and to hold an annual festival and choral competition, and he also suggested a scheme for the formation of choirs averaging 100 voices in the various metropolitan districts, to give cheap concerts to the working classes. This part of the idea was unfortunately never realised, but Mr. Martin commenced and maintained for some years an annual series of oratorio performances at Exeter Hall, which became specially noteworthy for the freshness and good training of the choir. His band never equalled his choristers in excellence, but the concerts attained a wide popularity, and really met a public want. Nor did Mr. Martin stop with the provision of musical performances; he did what at that time was a work of equal importance in publishing cheap editions of the standard oratorios, so that his audiences were able to follow the music book in hand. As a composer Mr. Martin had long been favourably known, and his genius lay in the direction of the madrigal and part-song, which is essentially a plant of English growth. The *Times*, in reviewing some of his works in 1856, remarked, with justice, that "no composer, since the days of Dr. Calcott, had obtained so many prizes as Mr. Martin," and from the publication of his prize glee, "Is she not beautiful," in 1845, few years passed in which he did not win distinction at the hands of one of the chief glee and madrigal societies either in London or the provinces. Among his works thus distinguished, the glee, "All hail thou queen of night," may perhaps be said to bear the palm, but scarcely less worthy of the best traditions of this school of composition were the prize works, "As a garland once I made" (1849); "Adieu, sweet peace" (1852); "Sweet minstrel of the woods" (1855); "The merry month of June" (1856); and "Meek twilight" (1857). In 1851 Mr. Martin gained the prize for the best madrigal, offered by the Edinburgh Musical Society. In another branch of work of scarcely less importance—the popularisation of music among children—Mr. Martin showed much ability and energy, for he not only directed concerts at which 5,000 children from the metropolitan and suburban schools sang on the Handel Orchestra, but he also wrote and harmonised many attractive compositions for their use. One great merit in these performances was the real musical excellence attained under the painstaking conductor, songs in three parts being rendered by the little folks with a regard for light and shade, and with a degree of precision too seldom noticeable among more ambitious bodies.

The misfortunes which resulted in the dissolution of the National Choral Society, and in the discontinuance of the juvenile festivals, were followed by Mr. Martin's virtual retirement from public and professional life; and when he attended a meeting at the Social Science Association, a few years ago, to take part in the discussion of a paper by Dr. Hullah, his blanched hair told of the sufferings which he

had undergone, and it was well-nigh impossible to believe that only a few years before 12,000 people had assembled at the Crystal Palace to listen to a performance of his prize works.

MUSIC IN MELBOURNE, AUSTRALIA.

MELBOURNE, March 1st, 1881.

THE principal musical event of the month has been the return of M. Henri Ketten, after a tour through New Zealand; and that this tour should have been peculiarly unsuccessful is a reflection on the taste of the New Zealanders which they will find it hard to obliterate. M. Ketten is giving a series of farewell recitals in Melbourne previous to his departure for the East. At the first, on the 26th of February, he was scarcely in his usual form, no doubt owing to the fatigue of travelling, but he was heartily welcomed by a numerous audience; and as the performance proceeded, warmed to his work. His last number was Rubinstein's Valse-Caprice and Cracovienne, given in a style worthy of that master himself, and perfectly electrifying the audience.

There are many fine pianofortes in the Exhibition, among which special mention must be made of those by Messrs. Brinsmead and Sons, which are truly admirable in every respect. Other makers who have exhibited fine instruments are the German firm of Blüthner, and the French firms of Erard, Henri Herz, and Pleyel. Public taste in regard to pianos is in a somewhat vitiated condition here. The instruments of good English makers have hitherto been almost unknown to the Australian people, the dealers preferring to sell the presumably cheaper productions of French and German manufacturers, such as Bord, Aucher, Schwechten, Lipp, &c.; and the consequence is that, being accustomed to regard the thin wiry sound of these instruments as the true sound of the piano, when the full rich tones of a Broadwood or Brinsmead are heard their high qualities are not immediately recognised.

A short time since a benefit concert was given by Mr. G. Verdi, late principal baritone of Mr. Lyster's Opera Company; and more recently a concert was given for the benefit of Mrs. Howitz, at which the principal attractions were the singing of Mme. Rose Hersee and the pianoforte-playing of Mme. Carlotta Tasca. Both concerts were well attended by the public, as most concerts are, although the Governor is singularly sparing in his patronage of art. His name may sometimes be seen as patron of a concert, but he rarely attends, so that it is merely an empty compliment. The only person who can always command the presence of His Excellency is his protégée, Mlle. Charbonnet, a French pianist, in whom he appears to take an interest which, however gratifying to the lady, has caused many unfavourable comments. Even at the concerts of M. Ketten, the greatest *virtuoso* who has ever visited Australia, the Marquis of Normanby has not once been present. A lawsuit is at present pending between Mlle. Charbonnet and Mr. Allan (one of the principal music-sellers of Melbourne, and agent for the Erard pianos), consequent upon his dispensing with her services as pianist at the Exhibition, through her alleged wilful ill-treatment of a valse composed by Mr. Alfred Moul, a local composer of promise, and published by Mr. Allan, which she had undertaken to play.

A concert was given by the Metropolitan Liedertafel on the 21st of February, when the members of the society were assisted by Miss Annis Montague and Mr. Charles Turner, both excellent vocalists.

Foreign Correspondence.

MUSIC IN PARIS.

PARIS, April 14, 1881.

M. PASDELOUP, at one of his concerts last month, gave his audience two unexpected pleasures—first, the "Variations sur un Air béarnais," by Octave Fouqué, which proved to be a most curious symphonic poem with a very simple theme, but treated with picturesque effects and richness of orchestral invention; and secondly, a performance by Mme. Sophie Menter of a concerto by Liszt, and one of Chopin's polonaises. Mme.

Menter is daughter of a celebrated violoncellist, and wife of a young artist who has acquired a reputation in Paris. She is Liszt's favourite pupil, and he has said of her, "Others play the piano, the piano plays Sophie Menter;" and indeed her execution is marvellous. She possesses power, rapidity, and elegance, and may be considered one of the most astonishing virtuosi of this time.

M. Guillot de Sainbris has founded an amateur musical society. The last *séance* was at the Salle Herz, and the audience was charmed with the rendition of works by Bach, Gounod, Saint-Saëns, Bizet, and Rameau.

The concert by the "Événement," for the benefit of the victims of the fire at Nice, was in every way a success. Even for Paris, there was a marvellous array of talent, and the receipts amounted to nearly 100,000 francs. The programme was faithfully followed, and the honours of the day were bestowed on Adelina Patti, Nicolini, Capoul, Lassalle, and Sellier. Another charitable concert was given at the Trocadéro on Easter Monday, for the benefit of the sufferers by the inundation in Belgium. On Good Friday, two sacred concerts were given: one at the Châtelet, with a superb programme, in which M. Faure sang three of his own compositions, "Le Crucifix," "Pater Noster," and "O Fons pietatis," while among other things, Berlioz' *Tristia* was performed for the first time. It is divided into three parts—first, "Religious Meditation;" second, "Death of Ophelia"—a ballad for women's voices; third, "Funeral of Hamlet," the last being accompanied by muffled drums behind the scenes. Another concert of great interest was given at the Cirque d'Hiver.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, April 13th, 1881.

In the fourth Gesellschaftsconcert, Schumann's *Faust* music was performed. Herr Gericke conducted, and had studied the work with great care. As usual, the third part made the greatest impression. The soli were sung by Frau Ehnn and Herr Schittenhelm, from the Hofoper; Herr Hildach, professor from Dresden; and D. Ney, from the National Theatre at Pesth. The seventh Philharmonic concert opened with the *Jessonda* overture, followed by Beethoven's violin concerto (performed by M. Ovide Musin, from Belgium), Brahms' Akademische Fest-overture, and Volkmann's symphony, D minor. M. Musin, who has a somewhat thin tone, but a neat technique and tolerable warmth, was much applauded. The overture by Brahms is thoroughly popular in style, and the public in general easily takes up the student's melodies and enjoys to hear them so cleverly treated with all the composer's art as shown by clever counterpoint and brilliant instrumentation. First the earnest Lied, "Wir hatten gebaut ein stattliches Haus;" then the refrain of the "Landesvater:" "Hört, ich sing das Lied der Lieder!" and now the two most popular songs, the droll Fuchslied, "Was kommt dort von der Höh!" and the pompous "Gaudeamus igitur," which gives the overture a brilliant end. The work won all hearts, and will no doubt become a standing number in the orchestral programmes. The programme of the last concert of the Philharmonic included the overture to the *Midsummer Night's Dream*; the great air from Mozart's *Entführung* ("Märtern aller Arten"), exceedingly well sung by Frl. Bianchi; the orchestral piece, "Tanzmomente," by Herbeck; and Beethoven's symphony, No. 5. In an extra concert of the said society, and for the benefit of the Pensionsfond of the Hofoper, Brahms' overture was repeated by general desire. A young and clever violinist, Arnold Rosé (*recte* Rosenblum), some years ago pupil of Prof. Heissler in the Conservatoire, played Goldmark's violin concerto most excellently; Frl. Rosa Papier, a pupil of Frau Marchesi, a young and very talented singer, with a splendid alto voice of great compass, was announced to sing two arias by Mendelssohn and Handel; but being indisposed, the Vorspiel to *Tristan* was performed most splendidly, and received with enthusiasm. No wonder that Schumann's so-called symphony, in three parts, after such brilliant instrumentation, suffered much. Also for the benefit of the said Fond another concert was arranged in the same great Musikvereins-Saal, but, though the first solo singers of the

Hofoper and some other eminent artists assisted, the pecuniary result was in comparison a small one.

I am compelled to pass over some other important public and private concerts of interest, to mention a performance by Mme. Norman-Néruda, Mme. Trebelli, and Mr. Charles Hallé, who were engaged for a concert for the benefit of the Conservatoire. The result was, in the artistic view, a most excellent one. Frau Norman-Néruda surpassed herself in Mendelssohn's concerto, and in Vieuxtemps' adagio and finale of the concerto, Op. 10, she excited enthusiasm in the best sense of the word. Her purity of tone, her fairy-like technique and noble expression charmed her audience. Mr. Hallé played Beethoven's concerto, E flat, and three pieces by Chopin, and showed himself in every respect to be a true musician, the very apostle of a solid school, once represented by Hummel or Moscheles. He won the sympathy of the audience and was called for, like his violin-companion, again and again. Mme. Trebelli also had her share of plaudits after some songs. At Hellmesberger's sixth quartet evening we heard a new quartet, the violin-piano sonata by Goldmark (Hellmesberger and Professor Epstein), and the sextetto in A, Op. 48, by Dvorák. The quartet was announced as anonymous, but it was known to be composed by Prince Heinrich XXIV. of Reuss-Köstritz, nephew of the German ambassador. It surprised every one by its clearness, invention, and construction, and is based on the best classic models. It gave a convincing proof that in our days a new composition of solid merit is capable of attracting interest. Liszt is in Vienna; he played on the piano in a concert arranged by the nobility in the salon of one of the ministries for a benevolent purpose, as also in a festival soirée by the Wagner-Verein. He was present also at the extra concert of the Gesellschaft der Musikfreunde, when his symphony to Dante's *Divina Commedia* was performed, the last rehearsal having been watched over by the Abbé. It is a composition full of spirit, and was heard with great interest; after the first and second parts Liszt was honoured with the warmest ovation. The programme included also an organ concerto in A by Handel, performed by the clever virtuoso Herr Labor (blind from his childhood). To replace Herr Hellmesberger, jun., who was engaged to perform the violin concerto (fragment) by Beethoven, but was ill, the above-named Frl. Papier sang some songs, and excited sensation by her voice. A favourable impression was created by a chorus, "Gott in der Natur," by Schubert, originally composed for female voices, and now arranged for mixed voices by Wüllner; the orchestral accompaniment, however, taken from Bülow's arrangement to the original chorus.

Jean de Nivelle, the new opera by Délibes, so often promised, was at last produced on March 29th. The composer was present, but did not conduct. It was only a *succès d'estime* which the work obtained. The difference between *Jean* and the former opera, *Le Roi l'a dit*, and the ballet "Coppelia" is somewhat disappointing. They have an excellent libretto, and are full of melodious charm; but *Jean* is wanting in both respects. The action is laid in the time of Louis XI., and can only interest a Frenchman, while it is moreover confused and unintelligible. The music, though very interesting in detail, wants character; at times it verges on the grand opera, but is not powerful enough for it. The dialogue is in recitative, with full accompaniment, the German translation being often insupportable. The performance was applauded, but the favourable reception was due to the singers, and particularly to Frl. Bianchi and Herr Müller (Jean). After the second and third acts, the singers and the composer were called for, but every one could predict a short life for the opera, which in Paris pleased so much. At the next performance the work was shortened, and the spoken dialogue was taken up. The result was more satisfactory, but nevertheless *Jean* will not hold the boards, and indeed the music of the second half of the opera is unworthy of any extended success. It was the intention to give a performance of all Meyerbeer's operas (an idea happily abandoned); but only *Struensee*, the drama of his brother, with Meyerbeer's music, being in rehearsal, was performed (the actors from the Burgtheater). Frau Lucca took her leave in *Carmen*, one of her best rôles, and was honoured with all possible signs of distinction. In my last letter I had no space to speak of the Gastspiele since February 12th. They have increased considerably meanwhile, and have become a chronic evil.

The following list of Gastspiele, in the course of two months, says enough in that direction. We have heard:—Frau Koch-Bossenberger (Margarethe von Valois); Herr Bronlick (Raoul); Herr Erl (Chapelou, Almaviva, Alfred Germont); Frau Schuch-Proska (Norina, Rosine, Susanne, Violetta); Herr Mayer (Wolfgram, Don Juan, Count Almaviva in Mozart's *Figaro*); Herr Reichenberg (Rocco, Sulpice, König in *Aida*); Frä. Angelina Luger (Amneris, Ortrud, Fides); Herr Beck (Tell, Rigoletto, Nelusco); Frä. Antonie Schreiber (Gilda); Herr Ney (Comthur Brogni, Caspar); Frau Schröder-Hanfstängel (Aida, Norma); Frä. Marianne Brandt (Fides); Herr Reichmann (René, Hans Heiling, Tell); Frä. Kauer (Oscar); Frau Dustmann (Amelia). The two first-named were mentioned in previous letters. The continuation of their Gastspiel does not alter the opinion already formed. Herr Erl, from Dresden, is not a stranger to Vienna. Herr Carl Mayer, from Cassel, a tall young man with a flexible voice and good method, also a clever actor, made a good impression. Herr Reichenberg, from Hanover, has a metallic, tender bass. Frä. Luger, from Stuttgart, with a full voice, artistic feeling, and tolerable dramatic power, was at her best as Fides. Herr Beck, from Frankfurt, the son of our much-esteemed baritone, met with a cordial reception. His voice and manner of singing remind one of his father; and there is, therefore, no wonder that he pleased. Frä. Antonie Schreiber, from Leipzig, and Frä. Kauer, from Graz, passed unnoticed. Herr D. Ney, from Pesth, who was also heard in concerts, is a basso with a resonant voice, somewhat weak in the lower tones. Mme. Schröder-Hanfstängel, from Stuttgart, who in 1872, as Frä. Schröder, sang showy rôles, has much improved, and has chosen a dramatic career. Frä. Brandt, from Berlin, proved again to be the best of Fides. Herr Theodor Reichmann, from Munich, a good actor and an excellent baritone, with a sympathetic voice, is already enlisted for our stage. Frau Dustmann, once a very esteemed dramatic singer, who in 1874 retired from the stage, resumed for one evening her former triumphs, and was cordially received.

Operas performed from March 12th to April 12th: *Lohengrin* (twice), *Mignon*, *Der betrogene Kadi* (and the ballet "In Versailles," five times), *Don Juan*, *Wilhelm Tell* (twice), *Prophet* (twice), *Tannhäuser*, *Rigoletto*, *Die Jüdin*, *Freischütz*, *Afrikanerin*, *Nachtwandlerin*, *Jean von Nivelle* (twice), *Cammen*, *Aida*, *Mosha*, *Die Verschworenen* (or, *Der Häussliche Krieg*, and the ballet "Dyellah"), *Maskenball*, *Hans Heiling*, *Norma*.

Reviews.

Minuet and Trio, for Orchestra. By E. PROUT. Op. 14. Full Score. London: Augener & Co.

THERE exists a singular dearth of brief but good pieces for the orchestra. From the concert-room to the theatre one meets with plenty of noisy marches and dance music. But of short classical pieces, or suitable *entr'actes*, there is certainly a scarcity. It is true that in the symphonic works of the great masters are to be found many movements that to a certain extent could well supply this deficiency. There is, however, in some quarters, a feeling that it is hardly fair to detach a separate movement from the complete composition of its writer, and thus break the unity of his conception. Consequently, light music is rarely heard in the orchestra of the concert-room; while the conductor of the theatre band (unless an able composer himself), is driven to perform music which, in the true interests of art, is unsatisfactory. Mr. Prout's little piece, therefore, supplies a want, and points to a field which other orchestral writers may enter with advantage for their lighter compositions. The Minuet is written in the key of B flat, and is preceded by a short introduction of eight bars, in which the flutes and clarinets give a faint indication of the nature of the opening theme. This is a tripping staccato little subject, with dainty shakes on the third beats of the first three bars, and is allotted to the strings alone. The wind repeats the phrase, a brief *codetta* concluding the first section. The second begins boldly in D major, the subject cleverly modulating into F, the dominant of the initial key. A short *piano*

episode leads to a resumption of the main theme, doubled by strings and wind, and with an ingenious working of the motives together the minuet ends. The Trio, in E flat, opens with a sweet flowing melody, and presents an excellent contrast to the preceding movement. The double bass is silent in the first phrase, and the melody is given out by the first violin and oboe in octaves, the flute and clarinet floating, as it were, between the parts in a charming manner. The syncopated character of the cello and viola parts adds to the quaintness of the music. The second portion of the trio commences with a characteristic horn passage, enunciated against soft chords sustained by the strings; a brief modulation of the melody, into the key of G flat, is uncommon, and grateful to the ear. A few bars of preparation lead again to the minuet, which remains the same as at first until the *coda* is reached. This is one of the best parts of Mr. Prout's work. The upward chromatic march of the bass against a busy moving figure in the other strings and flutes, and the working out, with its imitation of fragments of the primary theme, brings the piece to a sparkling conclusion. Mr. Prout's scoring is clear and sonorous, his part writing free from *remplissage*, and he makes a happy use of contrasted tone colour. In these days, when the combined influence of Mendelssohn, Schumann, and Wagner, seems to have saturated most of our younger composers, it surprises, as well as refreshes one, to find a writer taking old Haydn and Mozart for his models, rather than these later masters. Mr. Prout leans chiefly towards the form of the Salzburg maestro, but adds to that an individuality of his own. His work, though of no great dimensions, is satisfactory, and has already been played with success at Bristol, under Mr. Riseley, to whom it is dedicated, as well as by the Borough of Hackney Musical Association.

Odeon. Collection of Standard Pieces, selected, arranged for small hands. Fingered and revised by E. PAUER. London: Augener and Co.

ACCORDING to the plan originally arranged with regard to the method of issue of this excellent collection, one piece by each of the eight composers, Handel, Bach, Haydn, Mozart, Beethoven, Weber, Mendelssohn, and Schumann, making the fourth of the set of six, is now added. A short symphony out of the Heracles by Handel, an Echo by Bach, the air "With verdure clad," from the "Creation," by Haydn, an aria from Mozart's "Entführung aus dem Serail," Beethoven's "Adelaide," the melody sung in "Der Freischütz," by Annette (known in English by the title "Comes a youth"), the march for the "Capriccio," Op. 22 of Mendelssohn, and the funeral march out of Schumann's quintet, Op. 44. These are all sufficiently well known to justify their admission into the category of standard pieces, but of course they derive their chief interest in their present form from their revision into pieces capable of being spanned by small hands. No single point of harmony, melody, or other character they possess in their original state is lost by this process. Mr. Pauer has performed his self-imposed task with the hand of an artist fully regarding the merits of the works he has had to deal with, so that those who make acquaintance with the compositions in their fuller forms will see no very great differences of treatment, and certainly none of effect. This is as it should be, and success in this direction is in itself no small reward for all like labour, and forms by its results the greatest need of praise that could be offered to the editor and reviser.

Grande Polonaise Héroïque. Composée par MICHEL BERGSON. Leipzig: Rieter-Biedermann.

THIS is a grand show-piece, written on a Slavonic air, and arranged either for violin or violoncello, with orchestral accompaniments, or as a pianoforte concert-piece. It presents considerable difficulties in either form, but it is characteristic, and would certainly pay a *virtuoso* for the trouble of working it up.

Douze Etudes Mélodiques pour le Violoncelle. Par SEBASTIAN LEE. London: Augener and Co.

MR. LEE has here written twelve useful and melodious pieces for the violoncello. Although modestly called "Studies," they

are really very pleasant and effective little pieces. They vary in style and expression, each being calculated to bring out some feature, or show the means to overcome some of the special difficulties in bowing, fingering, and other peculiarities of the instrument. It is a pity that Mr. Lee has not also supplied a pianoforte accompaniment for the set, as they are quite entitled to rank as expressive chamber pieces. Why he has elected to put his title-page in a foreign language one is unable to determine.

Harold Glynde. A Cantata. Written by EDWARD FOSKETT. With Original Music by well-known Composers. London: F. Pitman.

THIS work is written, or compiled, in a novel manner. To portions of a village tale, with of course a moral appended to it, several composers of note have attached music. The result is what might have been expected; and if the old aphorism as to the effect produced by the engagement of too many cooks may be cited, the result attained may be imagined. And yet there is some excellent music in the work. The contributions of Dr. Stainer, Mr. Jekyll, Mr. Bonner, and Mr. G. C. Martin, are decidedly good, and merit respect, but the lines on which the cantata is constructed preclude the idea of that unity and musicianly sequence which ought to run through a work of this character. As may be imagined, some of the numbers are weak, if only by comparison. But, on the other hand, several of the songs and choruses are certainly good and effective. Probably this patchiness would have little weight among village audiences, for which the work was evidently written. Nor would they stay to criticise keenly the literary construction or singular words of the cantata.

Three Choruses for Female Voices. Op. 3. By FLORENCE MAY. London: Augener and Co.

THERE is evidence of considerable talent displayed in these little pieces. The first, to Jean Ingelow's text, "When the dimpled water slippeth," is very bright and sparkling, with three short solos of a sombre cast, and a short trio of almost wailing character in the relative minor key, contrasting well with the repeated chorus. The second, Barry Cornwall's "Sing, maiden, sing," in slow waltz time, serves to exhibit the composer's skill in part-writing, which is of no mean order, but it is, perhaps, not so likely to please an ordinary audience as the preceding. The third is a simple, smoothly-flowing setting of the invitation, "I know a grassy nook," by William Davies. It is seldom that a young composer exhibits such good taste in three-part writing, but Miss May must beware of acquiring mannerisms.

Acquaint thyself with God. E. J. HOPKINS. Standard Anthems, No. 2. London: J. Curwen and Sons.

AN anthem of devotional tone, straightforward and manly in character, without fugal treatment or much use of imitation. It is in two movements—the first exhibiting several changes of key and coming to a close on the dominant. Both movements are in the same key, but monotony is avoided by the tonal diversities of the first part. The treble part does not run higher than F, and the anthem is simple enough to secure itself a creditable rendering by any intelligent choir.

ORGAN MUSIC.

Suite in E Major for the Organ. By EMILE BERNARD. (1. Andantino. 2. Scherzo-Caprice. 3. Introduction and Fugue.) London: Novello, Ewer, and Co.

IT is always pleasant, in these times of indiscriminate writing for the organ, to meet with a composer who has something new to say. In this "Suite" (a revival of an old form) our organists will be glad to recognise in M. Emile Bernard a creative faculty greatly above the average, united to the possession of much technical knowledge in the treatment of the specialties of the instrument. The *Andantino* in E major, for the softer stops,

opens with a melodious theme, having a fresh and unexpected turn at its first division, thus proving that harmonic resources are not yet entirely exhausted. After a few bars, the style is fashioned more upon the old models. The general effect, however, of the movement is highly pleasing and satisfactory. It may here be remarked that the tone-character of the French original cannot in any way be realised by the directions as to the stops in English organs—e.g., the expressive character possessed by the "Voix Céleste," is but ill represented by the nondescript combination here recommended, and familiarly known as "Sw. Diapasons and Oboe," in our parochial instruments.

The second number of the Suite, a *Scherzo-Caprice* in A minor, is cast, in the greater portion, in the very unusual tempo of 5-4, or five crotchets in each bar, a rhythm which is apt to arrest the flow of the music, by a certain limping effect at the close of each bar. Although this piece is developed at some length, and with much cleverness, it is scarcely successful as a whole.

The *Introduction* and *Fugue* in E major skilfully emulates the massive and contrapuntal forms of the old masters, although towards the close of the work the fugue subject, in its various entries, does not follow the precepts of the old school-men. A capital study for the interchange of position in the "right and left hand," is afforded in the middle of the fugue, which is worthy the attention of players who always imagine that the left hand should cautiously move about the "bass" division of the claviers.

The English direction here for the "left" hand, "Sw. or Ch.," is misleading, as the passages ascend frequently above the "right," which latter, of course, must play on the keyboard underneath, as marked in the original; viz., R.H. "Gd. Orgue;" L.H. "Rcit," or the execution would be next to impossible for the left hand. Further contributions from the pen of M. Bernard will be welcomed by all earnest students of the organ.

Slow March for the Organ (founded on Kreutzer's celebrated 33rd Violin Study). By STANISLAUS ELLIOT. London: Duncan Davison and Co.

MR. ELLIOT's prefix of "slow," is hardly appropriate to the vigorous phrases peculiar to this piece, which seems to require the ordinary speed associated with a "March," a form of composition for an organ which is really being done to death by our native harpers on the instrument. A certain monotony results from the absence of a *trio* in an attendant key, as well as the use of too much loud tone; but the general effect is characterised by much energy and spirit if the ordinary speed be adopted, as recommended above.

Solemn Procession March for the Organ. By EDWIN ASPA. Leamington.

THIS short contribution commences with heavy chords, not too deftly "filled up," as the technical phrase runs, which keep very soberly and solemnly within the boundaries of the key chosen, C major.

The *trio*, or episode, in F, is extremely commonplace, and almost comes to a standstill—a very un-march-like proceeding—before the return of the chords mentioned previously.

An eccentric *tremolo* on the pedals, near the end, is the only feature to be observed in this very solemn production.

English Organ Music. Nos. 4 and 5. Vol. 2. Edited by E. H. TURPIN. London: Reeves and Co.

NOTHING could be more acceptable than a series of original works for the organ by English composers, if the services of those in the country who are known to possess the requisite acquirements could be secured for such an undertaking. In the meantime, possibly a young and unknown aspirant may render himself famous, and render solid assistance to the pro-

jectors of this serial. The first piece in No. 4, a *Maestoso* by A. Teetgen (whose name has not the British ring), can hardly be commended from any point of view, and scarcely appears to have been produced by one conversant either with the instrument or even with the principles of composition. Very little can be urged in favour of the incoherent *Pastlude* signed "W. Claxton," a hideous dissonance being produced (on page 54) by holding a full chord of G "major" while the pedal-bass ascends chromatically from G to B "flat" three times in succession. The composer appears enamoured with this effect, as he takes pains to repeat it further on. An *Andante Gracioso*, by "Hamilton Robinson," is an ill-disguised operatic reminiscence. The *Prelude*, by "George Gardner," though not in the usual form of that composition, is the most favourable specimen in No. 4, though much purposeless wandering about is apparent. No. 5 opens with a prolonged *Festial March*, signed "E. H. Birch," based on our useful predecessor's war march from *Athalie*, signed Mendelssohn. This tedious piece of bombast brings to a hearing almost every stop in an organ, and has an extraordinary flight of modulation from C into E flat major, without so much as "by your leave" to those outraged tonalities. An *Easy Introductory Voluntary*, by "G. J. Robertson," is by no means easy, and entirely without form or void. A *Prayer* in the key of A minor, by "Walter J. Lancaster," is not devoid of merit, though hardly religious in tone. No. 5 concludes with a *Fugue*, in five parts, by "William Pinney," which presents quite a learned appearance from the cathedral "minims, semibreves, and breves" employed over a "subject" which would hardly inspire a precentor to become musical. No one can critically examine the items of English organ music in this and Dr. Spark's serials without being painfully impressed with the utter want of creative power manifested by the so-called composers.

Six Soft Voluntaries for the Organ. Composed by GEORGE CALKIN. Novello, Ewer, and Co.

THESE pieces are in character well adapted for church use, and will be available almost everywhere on other grounds: first, because they make no great demand upon the executive skill of the performer, although they need tasteful playing and attention to phrasing; and secondly, because they do not require three rows of keys, being registered for the stops to be found on nearly all two-manual organs, viz., diapasons, gemshorn or principal, and oboe, on swell; dulciana, clarabella, and flute, on great; and Bourdon on pedal. On larger instruments greater tonal variety could be secured in a few instances by the use of string-toned stops, without injury to the general effect. The Voluntaries range in speed from *lento* to *moderato*, all but No. 2, however, requiring more or less slow playing. The interest in each piece is thoroughly maintained from the beginning to the close, without the intervention of bars of padding, and the chromatic harmonisation appears to flow spontaneously, and not, as too frequently is the case, to be forced. Though all of the voluntaries are excellent, we give the preference to the *Andante* No. 1. A few clerical errors are to be noticed; for instance, on page 5 bar 5 a flat should be written before the c; on page 9, sixth bar from the end, middle c should be added to the chord, and tied to the c in the following bar; and on page 13, third bar, a flat is required before the G in the treble stave.

Concerts.

CRYSTAL PALACE CONCERTS.

THE chief feature of the twentieth concert, given April 2nd, was Mr. F. H. Cowen's Symphony No. 3, in c minor. The work has already been noticed after its first performance at Mr. Cowen's concert in December last, and a second hearing strengthens and confirms the favourable opinion already expressed of the composition. It is at once the most ambitious and important

work that has proceeded from an English pen for some time past. The symphony is the outcome of a journey the composer undertook to Scandinavia. The silent fiords, the stern mountains, and the gloomy forests of that, as yet, unvulgarised land, have suggested to the musician some remarkably beautiful and original ideas; and not only have they done this, but they have perhaps caused a freshness about the forms, rhythms, and scalar tonality which gives the whole work a singular charm. Mr. Cowen has evidently been deeply impressed with the northern tenderness, simplicity, and grandeur, and the result is a work highly ideal, though natural and enjoyable. Of the four movements of which the symphony is composed, the *adagio* is probably the most original and charming. It seeks to convey the impressions of one standing on the margin of a Norwegian fiord in the moonlight of a summer evening; presently a party of revellers drift down the water, playing in their boat. Their simple music, allotted to the horns and harp, has a strange charm about it; anon it gradually passes away, the quaint little theme of the opening, with its uncommon skip of a sharp fourth from the tonic (G), is heard again, and with faint *reprises* of the peasant's music, the movement comes softly to an end. The scherzo represents the idea of a sleigh-ride, the muted strings suggesting the galloping of the horses over the frozen snow, and the triangle the bells on their harness. The trio in A flat minor is the least successful portion of the symphony. There is a cold grey tone about the opening of the finale, suggestive of the mighty Thor with his hammer, and the vast barren mountains. The second subject is very vigorous and passionate; in the working out the blending together and ingenious treatment of the various themes is most musicianly and clever. At the close of an almost perfect performance the composer was loudly called for, and had to bow his acknowledgment from the platform. Herr Joachim repeated his scholarly "Theme and Variations for Violin and Orchestra," first performed here on February 28th, 1880. Variations are rarely written now-a-days, but the great masters have left us many interesting specimens of this style of composition, a form which some modern composers might study with advantage. To so perfect a player, the Theme and Variations, bristling as it does with tremendous difficulties, seems to present no difficulty; but, despite its cleverness, it is not likely to be attempted by any other violinist. He also played most superbly Spohr's "Adagio and Allegro," from the Concerto No. 6. This is one of the most telling and beautiful works of the Gotha Concertmeister; every bar of it shows that it was written by a musician who was not only a complete master of form and orchestration, but who also possessed in a high degree the faculty of thinking poetically, and knew well the genius of his favourite instrument. Miss Edith Santley sang an air from Gounod's "La Reine de Saba," and Mendelssohn's "Durch den Wald." The young lady possesses a pleasant voice, and sings with intelligence. Mr. Frederic King sang an air of Verdi's, and Schumann's touching and graphic "The Two Grenadiers." The concert concluded with Schumann's characteristic "Genoveva" overture.

The concert of the 9th ult. opened with Mr. W. Macfarren's concert-overture "Hero and Leander." The work was composed for, and first played at a Philharmonic concert in the early part of last year. The overture essays to idealise the classical story of Hero and Leander; it is the work of a refined and experienced musician; both *motifs* and method of treatment are clever, and the effect is pleasant and good. The symphony selected for performance was Schumann's No. 2 in C. This noble work is one of its author's most characteristic compositions. Written, as he states, during a period of great physical suffering and severe mental conflict, it brings before one many of the special traits of his music. Its opening is of a more lofty and serious character than that of any of his other symphonies; the introduction being, as it were, the kernel of the entire work. The movement is worked out with even more than Schumann's usual elaboration. The coda, though very learned, is singularly vigorous, and brings the movement to a splendid conclusion. The scherzo is charmingly delicate, and as light and pretty as anything that Schumann wrote; its dainty, tripping theme quite haunts one. The scherzo is singular in being supplied with two trios; they are, however, well contrasted, one being chiefly allotted to the wood wind, and the other to the strings. The *adagio* is a model of tenderness, passion, and love; Schumann

is here at his very best—as G. aptly observes. The allegro is a movement of great power and brilliancy; its rhythm is very marked, and the hymn of triumph and thanksgiving with which it concludes gives quite a fresh and novel tone of interest to the end of the work. M. Tivadar Nachéz, a Hungarian violinist, played Mendelssohn's Violin Concerto. He is a refined and expressive player, but his tone is rather thin and wanting in power. His reading of the concerto presented many novel points of interest, but on the whole it was hardly so satisfactory as that which generally obtains among the best known performers of this poetical and fine work. M. Nachéz also played two Hungarian Gipsy Dances, written by himself for violin and orchestra. These, somewhat in the style of Brahms' dances, were very good; the opening of the first, consisting chiefly of harmonics for the upper register of the solo instrument, and some powerful *pizzicato* passages in the second piece, introduced some novel effects. Mlle. Louise Pyk gave a finished rendering of Mozart's "Dove sono," Schubert's "Meine Ruh' ist hin," and also sang a charming and simple little song, "So hab' ich doch," by Brahms. Berlioz is coming rapidly into fashion everywhere; his clever and picturesque overture, "Carnaval Romain," brought the concert to a conclusion.

The concert given April 16th introduced (for the first time in England) Liszt's symphonic poem for orchestra, "The Ideal" (No. 12). The work is founded on Schiller's poem "Die Ideale." It is divided into a sequence of four closely-connected movements, in which the theme and motives employed are rhythmically and otherwise interchanged. The movements are respectively labelled "Aspiration, Disillusion, Occupation, and Apotheosis." The symphony is of a very elaborate and intricate character; terribly unmelodic, and occasionally very harsh, it is always disappointing the listener, who is constantly expecting some looked-for effect which never arrives. Notwithstanding the assistance of a lengthy analysis in the programme-book, and some beautiful ideas and musicianly scoring, the work is indefinite in tone and unsatisfactory. The themes, short and jerky, are used *ad nauseam*, and there is a uniform dullness of tone about it, in spite of its gorgeous instrumentation, use of cymbals, and other strong rhythmic effects. Fragments of short themes, beginning on almost every note of the scale, as if seeking a new and varied effect, soon tire the ear and weary the intelligence. There is throughout a want of unity and grasp about the symphony. The critical analysis of the work printed in the programme-book is from the pen of Herr F. Niecks, and is a very glowing, extraordinary, and mystic production. As if anticipating a practical failure of the work, he warns the hearers "against forming a grossly material conception of the programme, against an abstractly logical interpretation which allows itself to be deceived by the outside, by what presents itself to the first glance, disdains the mediation of the imagination!" This medley of quotations and opinions is singularly confusing, it is even more difficult to understand than the music itself. Further on he speaks of the principal theme as "undulging," whatever that may mean. A new violinist, Herr Waldemar Meyer, made his first appearance in England. He selected for his *début* a Concerto in D, Op. 33, by the Belgian composer, M. P. Rüfer. The opening of the work, oddly enough, reminds one of the beginning of the "Hallelujah Chorus," only that it is in the minor mode; the movement is, however, not without force and character. The principal theme for the solo instrument is chiefly in double stops. The adagio consists of expressive flowing passages for the violin, the orchestra being mainly engaged in accompanying only. The last movement in its form reminds one of some of Haydn's hunting pieces; it is bright and brilliantly-scored. Altogether, the work produced a favourable impression, and is decidedly worth hearing again. It is extraordinarily difficult, and it is probably owing to this that M. Meyer's playing was hardly satisfactory. In the first and last movements he played out of tune, but in the adagio his playing was excellent; his tone is good, bowing free, and technique fairly satisfactory; but it is doubtful if he will attain to the front rank of his profession. His after solos were Spohr's beautiful Adagio in F, most artistically played, and a florid Polonaise in C, by Laub, of which the rendering was wanting in fullness of tone and *justness*. The symphony selected was Beethoven's delicious Pastoral, of which no finer performance

could possibly have been given. Mme. Lemmens-Sherrington contributed the vocal music, singing Handel's "Holy, holy," and his "Sweet Bird" scena, from *L'Allegro*. Mr. A. Wells played the obbligato flute part in this.

The concert of the 23rd ult. brought the series to a conclusion. It opened with Beethoven's sonorous overture to "Prometheus," an admirable specimen of power obtained by simple means. Herr Waldemar Meyer made his second appearance, and played Spohr's Concerto for Violin and Orchestra, known under the appellation "Scena Cantante." This fine work, the eighth of the fifteen he wrote for the violin, was composed in 1816, at Thun in Switzerland, where Spohr had gone for a holiday trip. He intended to play this concerto in Italy, and knowing the preference of the Italians for vocal over instrumental music, desired that the work should take the form as well as the style of a grand aria, so as to give an opportunity to the player to exhibit his *cantabile* quality. The concerto was first played by the composer himself at La Scala, Milan, and the success was as great as it deserved to be. In the first movement, after a beautiful orchestral opening, the soloist enters with a subject representing an impassioned recitative, and this is the character of the whole movement. The adagio, a lovely piece of vocal writing, represents the cavatina of a grand dramatic scene; and the finale may be defined as a type of the *cabaletta*. The whole work is effective, and redolent of genius; it must always rank as one of the best specimens of classic violin music. Herr Meyer's reading of the concerto, though not so passionate and powerful as that of Dr. Joachim, was yet dramatic, and on the whole satisfactory. He chose for his subsequent solos "La Fileuse," a quiet, unpretentious, but graceful little thought, by Hollander; and also Paganini's "Perpetuo mobile." This is one of the great fiddler's most astonishing pieces so far as rapid execution is concerned; it requires a very quick finger and a considerable amount of stamina to keep up the pace and power to the end. Herr Meyer accomplished his task very well, and was loudly applauded at its conclusion. Miss Marriott sang "Deh! vieni non tardar," from Mozart's *Figaro*; and Miss Orridge an aria, "Fac me cruce," from Haydn's rarely-heard *Stabat Mater*. The theme of this is religious, while the accompaniments are interesting. The song requires, to render it effective, a more sympathetic style and quality of voice than Miss Orridge possesses. The concert, as has been customary, concluded with Beethoven's magnificent Choral Symphony, the crowning work of his life, and, as some think, the greatest advance that has been reached in the art. The idea of extending the finale of a symphony by introducing vocal movements certainly originated with Beethoven, but one must remember that since the period at which the Choral Symphony was composed, Mendelssohn has written his passionate and deeply religious *Lobgesang*. The musical world is indebted to our Philharmonic Society for the possession of Beethoven's last and greatest work. By a resolution passed at the end of 1822 they offered the composer a sum of £50 for a new symphony, to be their exclusive property for eighteen months. The money was subsequently remitted to Beethoven, and the manuscript copy in the possession of the Society bears, in the handwriting of the author, the inscription, "Grosse Sinfonie geschrieben für die Philharmonische Gesellschaft in London, von Ludwig van Beethoven." It is a mystery why, after the acceptance of this engagement, the composer should not only have allowed his work to be first played in Vienna, but have also dedicated it to the King of Prussia. However that may be, we have only to be thankful at possessing this, probably the grandest work of art ever created. Misinterpreted and misunderstood for a long time, it is comparatively only of late years that it has been properly appreciated by musicians themselves; the general public have not yet discovered its sublimity and beauties. The performance on this occasion was a most excellent one. Band, chorus, and soloists, exerted themselves to render in a worthy manner this the masterpiece of the greatest tone poet. No small praise is due to Mr. Manns for giving us so artistic and satisfactory a rendering of this trying symphony. The principals engaged were Miss A. Marriott, Miss Orridge, Mr. F. Boyle, and Mr. Frederick King. The choir are evidently becoming familiar with the work, and showed that they had been carefully trained for their difficult task.

MUSIC OF THE MONTH IN LONDON.

THE lateness of Easter not only brought with it the advantage of bright weather for the holiday folk, but gave Mr. Chappell an additional fortnight for his admirable concerts, and the presence of Mme. Schumann and Herr Joachim drew such crowded audiences to St. James's Hall, that on the final Saturday and Monday many persons were literally unable to obtain admission. On the Saturday afternoon the Kreutzer sonata was once again a welcome item in a programme which teemed with melodic numbers from beginning to end, including as it did Schumann's Humoreske, and two of Mendelssohn's Lieder ohne Worte (No. 1, Book 7, and No. 4, Book 6), Boccherini's 'cello sonata in A, and songs by Schubert and Schumann. The last night was just as richly stored with favourite works. Mme. Schumann played her husband's Carneval; Miss Zimmermann, who worthily stood the test of comparison with the distinguished artist, gave Bach's Gigue in B flat, and Scarlatti's Presto in D, and joined Herr Joachim in the Hungarian dances, Nos. 13, 14, 15, and 21, and Beethoven's quartet in E flat, Spohr's Duo Concertante in A minor, played by Herren Joachim and Straus, and vocal numbers by Mlle. Pyk, a Norwegian artist, made up the scheme. We are not surprised to find that a wish is expressed in many quarters for some infusion of the works of recent writers in the programmes of these concerts, and if Mr. Chappell would make this concession to his subscribers next season, he would add the only element which is wanting in his artistic scheme.

The Philharmonic Society, on the 7th of April, wisely repeated the *Romeo and Juliet* symphony of Berlioz, which went with more precision and firmness than on its first performance. Of its merits it can only be repeated that it is marred by its eccentricities, just as it is distinguished by an *embarras de richesses* in the shape of really great thoughts and lovely motives; but to prophesy that it is likely to rival the tone-pictures of the classics in its hold upon the Society's repertoire would be to credit it with that which it does not possess. A charming performance on the same evening was Mme. Montigny-Rémaury's reading of the too seldom-heard Beethoven Concerto in C (Op. 15); and Mr. Sims Reeves gave with all his consummate finish of style the same composer's "Liederkreis," and two gems of song by Mendelssohn and Schumann.

The Bock Society, on the 6th, revived Handel's *Alexander's Feast*, with Mr. Santley to sing the famous air, "Revenge revenge!" familiar to the auditors on the selection days of the Sydenham festivals. In full keeping with its true *raison d'être* was the choir's performance of Bach's Sanctus in D, for which Mr. Prout had performed the hazardous task of writing additional accompaniments. Brahms' *Requiem* filled the second part of the concert.

The closing week of the month will, as we are going to press, have been signalled by the first *matinée* of the Musical Union—under its new director, M. Lasserre, already well known to the subscribers as the violoncellist of Professor Ella's party—and by the first of Mr. Sims Reeves' "farewell appearances" in oratorio. The production of Messrs. Sullivan and Gilbert's new æsthetic opera at the Opéra Comique has taken place with the usual gratulatory chorus of applauding critics, but of the merits of the work we must take another opportunity of speaking.

Musical Notes.

HONOURS are falling thick upon Professor Helmholtz, who, after being *filé* in London, has visited Dublin, where he has received the Honorary Fellowship of the College of Surgeons of Ireland, and the degree of LL.D. *honoris causa* of Dublin University.

THE Cork Musical Society, which has attained well-deserved success under the conductorship of Dr. Marks, has just brought its season to a close by the production, for the first time in the city, of Gade's *Crusaders*. One of the great advantages of the existence of such a society is the opening which it offers for the encouragement of local talent, and as a case in point we note that at this society two ladies, Miss Davidson and Miss Foote, made successful first appearances.

MR. STRATTON has brought to a close for the season his praiseworthy efforts to popularise classical chamber music in Birmingham. The programme of his final concert included Prout's quintet in G, the *Variations Concertante* for piano and flute of Moscheles, and Dussek's sonata in D major for piano.

THE Kingston (Ireland) Philharmonic Society gave on the 8th of April, under Dr. Jozé's direction, a performance of Sullivan's *Song of Peace*, and the whole of the *Athalie* music, with a band and chorus of one hundred.

OUR readers may be interested to learn that Dr. Sparrow Simpson, the successor of St. Paul's Cathedral, has still a few copies remaining of his *Third Report on the Music in St. Paul's Cathedral*, and he will be happy to send a copy to any precursor or organist who may apply for one before the store of copies is exhausted. Gentlemen not receiving copies will be so good as to conclude that their applications have not been received in time. Stamps for postage need not be sent.

ON Friday the 8th ult., Mr. W. Lindsay, Professor of Music, gave his fifth annual rehearsal in the Guild Hall of Montrose, before a select audience.

MESSRS. AUGENER & CO. received two awards at the Melbourne Exhibition—the first award for Engraving and Printing, and the second for their Educational Works.

Der *Freischütz* has just reached its 400th performance at Dresden; and in the same city a new opera by Carl Grammann, entitled *Thunelda*, has just been produced.

MARIE WIECK has been playing at Königsberg, i/P., and a scherzo from her own pen has met with much favour in her programmes.

SELDOM has there been a more artistic bridal party than that which assembled at the recent marriage of Mlle. Marianne Viardot and M. Alphonse Duvernoy at the church of the Oratory, in the Rue de Saint-Honoré at Paris, M. Gounod and M. Ambroise Thomas being among the friends of the bride and bridegroom, while M. Saint-Saëns was at the organ.

MR. FREDERIC ARCHER, who was for some time organist of the Alexandra Palace, is now organist of Mr. Ward Beecher's church in the United States.

ANTOINETTE RUBINSTEIN will play at one of the Musical Union *Matinées* during the present season.

SCHUMANN's music to *Faust* has been performed at Boston, this being, according to the *Score*, the first complete hearing given to the work in America.

A LISZT festival in honour of the Abbé, who has reached his seventy-first year, is to be held this month at Anvers. The composer will be present, but owing to his advanced age, has declined the invitation to conduct his music.

THE annual prize competitions have taken place at the Royal Academy of Music. For the "Lady Goldsmid" Scholarship the examiners were Messrs. Evers, Fanning, Fitton, Holmes, Jewson, O'Leary, Harold Thomas, Westlake, and the Principal (Professor Macfarren), chairman. There were 22 candidates, and the scholarship was awarded to Margaret Gyde. For the "Llewelyn Thomas" Gold Medal the examiners were Messrs. Deacon, Lewis, Thomas, and Santley (chairman). There were 10 candidates, and the medal was awarded to Annie Grey. For the "Evill" Prize (10 guineas) there were six candidates, and the prize was awarded to Frank May.

HERR HERMANN FRANKE has opened an office at 2, Vere Street, where he will receive subscriptions for the projected season of German opera at Drury Lane in 1882. He promises Wagner's *Meistersinger*, *Tristan und Isolde*, and Beethoven's *Fidelio*.

AN oratorio by Professor Macfarren will be among the novelties of the Leeds Festival of 1883.

THE Sherbone School Musical Society distinguished itself on Easter Monday by a performance of Bennett's *Woman of Samaria*, with full band and choir, preceded by the old Easter Hymn, and Schubert's Symphony in B minor.

HERR LOUIS LEE'S Jeanne d'Arc, symphonic poem, has been performed at the 9th Philharmonic Concert at Hamburg with great success. The work was conducted by the author, who was thrice recalled, and all the local papers speak of the work in high terms.

ACCORDING to the fifteenth edition of "Mackeson's Guide to the Churches of London and its Suburbs" (for 1881), there is full choral service, in 303, and partly choral service in 283, out of the 867 churches in London and within twelve miles.

THE death is announced, at Berlin, of Herr Max Maria von Weber, eldest surviving son of the composer, and joint author, with Sir Julius Benedict, of his biography.

APPOINTMENT.—Dr. Jacob Bradford, organist and music-master at the Royal Naval School, New Cross.

MORITZ MOSZKOWSKI'S VALSE BRILLANTE.

Allegro con brio. (M. M. ♩ = 84.)

Pianoforte

dimin.

un poco riten.

in tempo

p. grazioso.

This page contains seven systems of musical notation for piano, arranged in two columns. The notation includes treble and bass staves with various musical symbols, dynamics, and tempo markings.

System 1: Features a *cresc.* marking in the right hand.

System 2: Includes first and second endings marked *1.* and *2.*, with *rit.* and *f* markings.

System 3: Includes a *cresc.* marking in the right hand.

System 4: Includes *a tempo*, *riten.*, and *ff marc.* markings, along with first and second endings marked *1.* and *2.*.

System 5: Continues the musical notation.

System 6: Includes *a tempo* and *p con anima* markings.

System 7: Includes a first ending marked *1.*.

2.

con fuoco

brillante
volante

cresc.

Repeat from beginning to sign  and finish with Coda.

CODA.
in tempo

The musical score for the Coda section is written for piano and bass. It consists of six systems of music. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked *in tempo*. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system introduces a *cresc.* (crescendo) marking. The third system features a *ff* (fortissimo) marking. The fourth system includes a *con bravura* instruction. The fifth system has a *ff pesante* marking. The sixth system concludes the section with a final chord. The score is marked with various performance instructions and dynamics, including *cresc.*, *ff*, *pesante*, and *con bravura*.